1: Ammar E. 1-5 (1951) 1954
MR13 Fellahin MR13
Silwa

to discuss the development of this concept of culture; it is sufficient only to state the ways in which the term is to be used. Wherever possible, the writer has tried to perceive culture at its three levels, the functional, the historical and the psychological.

What Malinowski expressed as the functional point of view is concerned with the interrelatedness of the various institutions, social structures, artifacts, mental and moral disciplines in the life of the human group studied. The functional approach is basically 'holistic', and culture is conceived as an integral in which the various items are interdependent.[1] As the social system is not an aggregate, but an integrated whole, 'the function of a particular usage is the contribution it makes to the total social life as the functioning of the total social system'.[2]

The second level of 'culture' is the historical; time being as important as space. Temporal factors and historical determinants have been taken into account by many of the present-day 'functionalists' for the understanding of the social present and of the phenomena of social change.[3] [175] It would have been of great value if there had been historical records about the village under study; there are even no past statistics that might indicate the historical development of such social items as population, resources, division of land and the like. For the villagers, history is mainly [173] what is contained in the memories of the living generations through oral transmission, or what is communicated by the literate section of the community, e.g. smatterings of the history of the Arabs, the Prophet and the Saints. It is obvious, however, that the village cannot be considered as a self-contained structural unit but has to be related to the forces of the national history and their repercussions, if any, on the village.[4]

In dealing with the psychological level of culture, the trend is not so clear, since this approach is relatively recent. Moreover, the issue concerning the extent to which a sociological study of this kind should extend its inquiry into the psychological field has not been fully accepted.[5] Added

as super-organic or impersonalistic, provided we are aware that they are two different levels of abstraction, with the former being prior to the latter logically and genetically. David Bidney, 'Human Nature and the Cultural Process', in *American Anthropologist*, Vol. XLIX, 1947, p. 380.

[1] B. Malinowski, article 'Culture' in *Encyclopaedia of Social Sciences* and in *Scientific Theory of Culture*, University of North Carolina Press, 1944.

[2] Radcliffe-Brown, quoted by E. Evans-Pritchard, *Social Anthropology*, London, 1951, p. 54.

[3] E. E. Evans-Pritchard, op. cit., p. 60. For a criticism of the extreme functionalists who ignore the historical dimension see A. Victor Murray, 'The Limits of Functional Anthropology', in *Overseas Education*, Vol. X, 1938–9, pp. 41–3, and Max Gluckman, 'An Analysis of the Sociological Theories of Bronislaw Malinowski', *Rhodes Livingstone Papers*, No. 16, O.U.P., 1949.

[4] Julian H. Steward, *Area Research* (Social Research Science Council), New York, 1950, p. 88.

[5] The British school of Anthropology, in contrast with the American school, is on the whole reluctant to include the 'subjective' psychological phenomena of 'culture' in its

8:Schaefer A-5 (1900-1901) 1904
MR13 Fellahin MR13
Upper Egypt

62.

Lamentations for the Dead.

539x
765

The lamentations of a mother over her fallen son, named 'Abbûḥ. As the mention of the coat of mail indicates, it is, without doubt, an old song, or, from the favorite tales of the adventures of renowned Arab heroes. [173]

Compare the remark on No. 21.

'Abbūḥ, ya 'Abbūḥ,
ibn-el-'arab madbūḥ,
wummo warâ bitnūḥ,
wil'ūl: ya waladi,
ya lābis ez-zaradī,
sikkinetak ḫūṣa
fil-arḍē marṣūṣa,
ma raṣṣēhaš illāni.

'Abbûḥ, 'Abbûḥ,
The Arab, is slain.
His mother mourns for him
And says: "O my son,
O thou who wearest the coat of mail,
Thy sword is like a palm-leaf,
Buried in the earth,
And no other than I has buried it."

[714]
[411]

6. "Like a palm-leaf" means, according to Maḥmûd: slender, pointed and two-edged.

7. The meaning of the last two lines is not very clear. Did the mother bury the dead together with his sword? Another of our men dictated: ... madfûse, ma raṣṣêhâš illâni, hence I translate: "bury".

[P. 68 is blank]

9: Klunzinger D-5 (1863-1875) 1878
MR13 Fellahin MR13
Upper Egypt

curses and threatenings against unbelievers, but often also deeply moral ideas and regulations, and wonderful poetry. The statutes of the Koran, the religion of Islam, are apt to lead adherents of the faith to hypocrisy and fanaticism, and interpose the barrier of fatalism and superstition to effort and progress (this, however, is contested by enlightened Mohammedans); but this religion, more, perhaps, than any other, has acted as a bond of union, has formed and united nations together, and has been able to preserve the old patriarchal virtues up to the present day, of which respect for old age, hospitality, and to some extent also female virtue, are the most to be commended.

Another religious reading is the *mulid*, that is, the genealogy of the Prophet, in which the forefathers of the latter, from Adam onwards, are enumerated and their praises sung.

Among the favourite devotional observances are those well-known religious gymnastical exercises called *zikr*. Those taking part in them form a circle or a line. At one end the leader (*murshed*) of the singing seats himself, and sings an ode, which at one time is deeply poetical and religious, at another, through images and similes, like the Song of Solomon, becomes lascivious and indeed obscene. The people sit with their legs crossed, and keep time to the melody of the singer with an uninterrupted "Allah," at first slow, solemn, in a deep bass, turning the head alternately right and left. Gradually the time and the movement of the head become quicker, the upper part of the body takes part in the movements of the head, the "Allah" becomes an "A A Allah." They then assume a kneeling posture and move the body madly about, still keeping time, however, and each like his neighbour. In the third stage the company of pious gymnasts rise to their feet, and their movements become more and more frantic. They pant, they moan, they groan, their voices sound hoarser, they stutter, they yelp out, "Ha, Ha, Allah," and thus for hours the frenzy continues. One or other of them is now sure to drop, becoming giddy, or being attacked by spasms and convulsions. This, however, attracts